



Allston-Brighton Arts, Culture & Placekeeping Report Summary



July 2021

Allston-Brighton Today

Allston-Brighton is a treasure of culture, diverse creative practices, ethnic traditions, vibrant public spaces, educational opportunities, and businesses.

The community hosts long-time residents who have raised a family here, newer Bostonians searching for opportunity and connections, and a vibrant and large student population. Some parts of Allston-Brighton are known for their scrappy environment and welcoming atmosphere to new artists, particularly musicians and makers. Others are home to historical buildings and institutions that reflect the history of 19th and early 20th Century suburban settlement. Other parts of the community host large institutions and repurposed light industrial structures and warehouses that provide affordable spaces for visual artists, makers, and other creatives.

The diversity of character, the neighborhoods, the residents and businesses, and the creative endeavors undertaken in the community are all key characteristics that make Allston-Brighton the unique place that it is.

Amidst this diversity and uniqueness, change is afoot.

Loss of affordability and arts and cultural spaces, shifting demographics, and new development all present challenges to the community that require constant advocacy, diligence, and time.

In the face of rapid and prolonged change, the Allston-Brighton Art, Culture and Placekeeping report takes stock of the cultural environment to understand what exists, what is treasured and what contributes to the unique characteristics of Allston-Brighton. This baseline is meant as a placekeeping tool – a way to understand what may be under threat and to identify ways to protect and nurture these assets in recognition of the contributions of the culture community.



What Goes into Placekeeping?

The report focuses on placekeeping through the lens of arts and culture. Placekeeping is an intentional effort to actively sustain and nurture a community and its physical and social environment for the benefit of residents and local business owners and workers. Placekeeping focuses on the social fabric, traditions, and norms - things often overlooked by, and invisible to outsiders.

The report seeks to build a foundation for placekeeping by attempting to record and inventory those characteristics of place that residents and business owners and workers wish to keep. The report in no way intends to imply that this inventory and these strategies are the definitive list or answer, but rather seeks to model an approach to “keeping”..

Within the context of the changes and challenges facing the Allston-Brighton creative community, the report:



Identifies the elements that define the identities and unique qualities of the Allston-Brighton cultural community



Offers an inventory of cultural assets and identifies what the focus should be for “keeping”



Identifies opportunities to keep, support, and grow arts and culture in Allston-Brighton



Provides recommendations for public art



Makes recommendations regarding opportunities to include arts and cultural benefits in new development



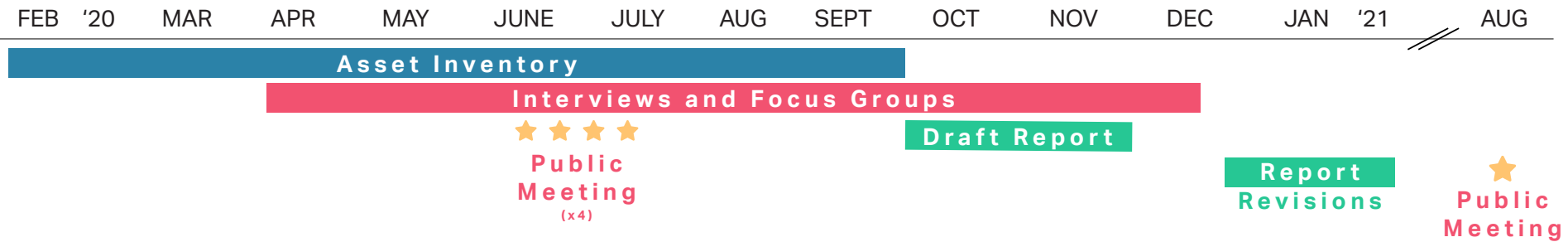
Identifies policies to support arts and culture



Creates a framework or model with which the City can approach cultural planning in other neighborhoods

Research and Learning Process

The process began with research and an asset inventory was created through site visits, mapping, review of recent and current planning initiatives, and interviews. Community engagement was a large part of the process and was seen in many different forms. Focus groups, interviews, and zoom meetings were held and an engagement website was created to ensure engagement reached the broad community.



Get Involved
Discussion Forums, Interactive Map, and Community Survey

Forum 1: Defining Characteristics

What are the unique qualities and defining characteristics of Allston-Brighton?

[Join The Discussion](#)

Forum 2: Affordability of Space

Affordable space of all kinds (working, practice, performance, exhibit, living, etc.) is a key concern in the arts and cultural community. What are strategies and possible solutions that should be considered to address this challenge?

[Join The Discussion](#)

Forum 3: Exclusion & Racial Justice

As we consider issues of exclusion and racial justice, what needs to be addressed in the Allston-Brighton cultural community? What are your ideas for change?

[Join The Discussion](#)

Forum 4: Placekeeping

If we think of this Public Art and Cultural Plan for Allston-Brighton as a placekeeping plan for arts and culture (preserving, protecting, nurturing the things we treasure, what needs to be protected and kept?)

[Join The Discussion](#)

Interactive Map

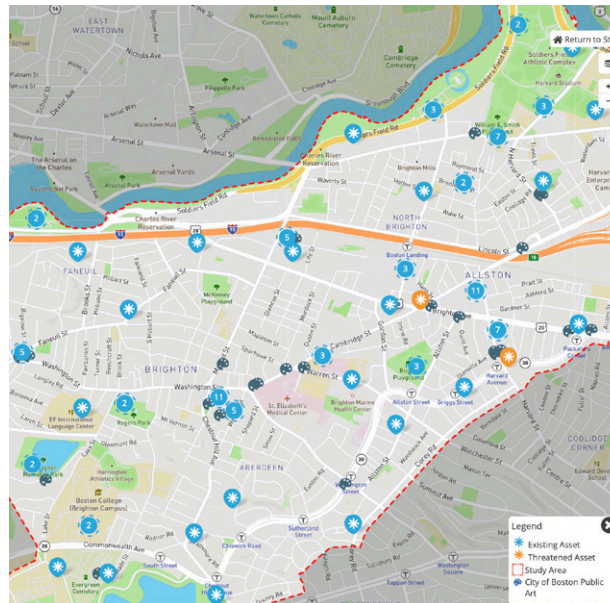
Share your thoughts and ideas on public art and key cultural assets

[See Project Map](#)

Community Survey

Share your thoughts and ideas on the key areas of the project

[Take The Survey](#)



15 JUN

Music and Performing Arts
7:00 - 8:30 pm [Preregister Here](#)

16 JUN

Visual Arts
7:00 - 8:30 pm [Preregister Here](#)

23 JUN

Craft Artisans/ Culinary
7:00 - 8:30 pm [Preregister Here](#)

25 JUN

General Public Meeting
7:00 - 8:30 pm [Preregister Here](#)

Culture In Allston-Brighton

Arts and culture in Allston-Brighton includes the things that tend to come to mind immediately when one hears this phrase: murals, public art, music, theatre.s. Culture also encompasses the many traditions, foods, artistic and craft practices, and other activities that are the informal but very important manifestations of how residents live their lives, and celebrate and share their religions, ethnic traditions and histories. This wide understanding of culture is central to successful placekeeping strategies

Defining the Creative Community

The Creative Community includes individuals, organizations, businesses, etc., that are involved in the following areas:



Craft Artisan Fabrication Media Arts
Brewing Culinary Arts New Media Printmaking
Fiction Sculpture Poetry Social Practice Dance
Multidisciplinary Art Theater History and Preservation
Distilling Ceramics Visual Arts Woodworking
Fabrication Textile Painting Design Literary Arts
Photography Nonfiction Performing Arts
Music Film Folk and Traditional Art Spoken Word
Architecture Conceptual

Creative work can include:



**Art Conservation or
Historic Preservation**



Community Arts
(e.g. public art, creative
placemaking, social practice art)



Craft
(e.g. ceramics, fiber, glass,
jewelry, metals, textiles)



Dance
(e.g. dancers, choreographers
in all genres)



Design
(e.g. fashion, graphic, industrial,
object, architecture)



Film
(e.g. animation, documentary,
episodic, experimental, narrative)



Media
(e.g. technology, aesthetics, storytelling, digital
cultures, immersive design, interactive media,
podcasts, virtual reality, web-based projects)



Music
(e.g. DJs, music tech/engineering,
musicians in all genres, composers)



**Teaching Artist,
Teacher, or Professor**
(e.g. pre-K-12, undergrad, grad,
creative youth development)



Theater and Performance
(e.g. directing, experimental, stage
production, live action, playwriting,
puppetry)



Traditional Arts
(e.g. work related to the
continuity and evolution of
a tradition and/or cultural
heritage such as cultural dance,
cultural music, oral expression,
and traditional crafts)



Writing and Literary
(e.g. criticism, fiction, graphic
novels, journalism, nonfiction,
poetry)



Visual Arts
(e.g. installation, painting,
photography, sculpture)

Defining the Creative Economy and Creative Work

The Creative Economy is made up of range of creative services, supply chains and income-generating creative activities, including:

Performing Arts Production Trainings Consulting
Workshops Film Production/Editing Photography
Performances/Shows Design Services Marketing
Public Relations Social Media Services Teaching
Audio or Video Services (recording, streaming, mixing, etc) Grants
Writing and Research Sale of Artwork/Crafts/Other Products
Speaking Engagements Artists Residencies PR Services
Graphic Design Artist Representation/Artist Management
Commissions/Exhibitions Criticism/Journalism
Touring and Ticket Sales Manufacturing/Fabrication

Planning and Policy Context

City and State planning efforts of the last two decades reveal goals and recommendations in a variety of projects and initiatives that acknowledge the importance of arts and culture for quality of life, community social cohesive, vibrant public space, and more. Check out on the timeline on the following pages for information on the relevant projects and initiatives.

2005

North Allston Strategic Framework for Planning, commissioned by the BRA (now the BPDA)

Relevant to arts and culture in Allston-Brighton:

- Balance the preservation of existing jobs and businesses with new opportunities generated by new investments.
- Transform Western Avenue into a walkable Main Street (including a possible new cultural facility)
- Increase community benefits associated with new private development to develop new open spaces and improve existing streetscapes
- Transform Western Ave into a more pedestrian-friendly "Main Street"
- Improve access and visible connections to the river
- Use signage to establish gateways, pedestrian connections, and to reinforce North Allston's sense of place
- Identify potential areas for new public space

2016

Allston I-90 Placemaking Report, commissioned by BPDA

Relevant to arts and culture in Allston-Brighton:

- Unlock potential for a large, new mixed-use district in North Allston
- Create park space on the Charles River
- Provide an off-street landscaped multi-use path connecting the district and the surrounding neighborhoods to the Charles River, including an at-grade crossing over Soldiers Field Road
- Promote access, open space and mitigation of highway and rail impacts along the Charles River along the transition from Soldiers Field Road to Storrow Drive
- Ensure that West Station design includes usable open public space – landscaping, plaza space, seating areas, and special lighting pedestrian connections

2017

Imagine Boston 2030, City-wide plan commissioned by Mayor's Office

Relevant to arts and culture in Allston-Brighton:

- Arts and culture should have a place at the center of the city's contemporary identity
- Foster the creation of at least three Arts Innovation Districts
- Partner with cultural anchors and strengthen midsize and smaller cultural organizations
- Assess the growing need for flexible rehearsal and performance spaces
- Expand investment in art and design in public realm
- Utilize Percent-for-Art program on municipal construction projects and ask private developers to follow our example
- Streamline design standards in pilot plazas, parklets, other open space
- Support individual artists through direct grants
- Support existing artists and attract new artists through affordable space to live and work

2008 - 2009

North Allston-Brighton Community-Wide Plan (CWP), commissioned by BRA (now BPDA)

Relevant to arts and culture in Allston-Brighton:

- Identifies targeted public edges and pedestrian streetscapes, as well as areas of increased building height and residential density
- Recommends creating a new public park and open space
- Treats Western Avenue as a link between residential and campus areas and treat as a center of retail and culture
- Identifies major new pedestrian connections and improvements

2016

Allston I-90 Interchange Improvement & Allston I-90 Placemaking Report, commissioned by MassDOT and its Design Team

Currently in preliminary design, anticipated construction 2022 lasting eight to ten years.

Relevant to arts and culture in Allston-Brighton:

- Improve livability, connectivity, and open space for Allston residents
- Create a new open space along the Charles River
- Make Complete Streets improvements to Cambridge Street
- Enhance bicycle and pedestrian connections

2018

Boston Performing Arts Facilities Assessment, commissioned by BPDA

Relevant to arts and culture in Allston-Brighton:

- Determined there is excess supply and unmet demand, however these do not align due to issues of appropriateness, price, and location of available spaces
- Market requires subsidy to adequately support facilities
- Possible solutions: Development opportunities; enhancing partnerships among developers, the City, and the local arts community; incentive structures for new spaces that elevate needs of local arts community.

2012

Brighton Guest Street Planning Study, commissioned by the BRA (now the BPDA)

Relevant to arts and culture in Allston-Brighton:

- Shape future of 100-acre district as a vibrant mixed-use destination
- Create a sense of place and vibrancy for streets and open spaces in new development
- Create a "heart" of culture, retail, dining, educational uses between Guest and Hichborn Streets
- Create a "necklace" of privately developed open spaces linked together by the Guest Street/Braintree Street spine to offer opportunities to program cultural events

2013

Harvard University Institutional Master Plan, Harvard Planning & Project Management

Relevant to arts and culture in Allston-Brighton:

- Enhance the public realm
- Provide community benefits
- Provide \$2 million public realm flexible fund
- Recommend min. 4 ft zone between sidewalk and roadway curb for street furnishings, trees, furniture, etc., to encourage pedestrian use and public gathering
- Undertake Allston-Brighton Oral History Project with more than 70 interviews with longtime Allston residents, historic photographs, other treasures.

2016

Boston Creates Cultural Plan, commissioned by the MOAC

Relevant to arts and culture in Allston-Brighton:

- Create fertile ground for vibrant and sustainable arts and culture ecosystem
- Keep artists in Boston and attract new ones here
- Cultivate a city where all traditions and expression are respected, promoted, and equitably resourced, and where opportunities to engage with arts and culture are accessible to all
- Integrate arts and culture into all aspects of civic life
- Mobilize likely and unlikely partners, collaborating across institutions and sectors

2014

Housing a Changing City – Boston, commissioned by the Mayor's Office

Relevant to arts and culture in Allston-Brighton:

- Access to the Allston-Brighton Homeownership Market for a Household with \$80,000 income: 27.5% (Moderate Access)
- Access to the Rental Market for a Household with \$80,00 Income: 78.1% (Good Access)
- Allston/Brighton identified as Low- Income Gentrifying
- Strong neighborhoods should include live-work space for emerging artists and young entrepreneurs.
- The 2018 Plan update increased City housing targets based on faster-than-expected population growth rates. It also recommended reducing the number of undergraduates living off campus and redirecting development pressures away from core neighborhoods.

2021

Allston Brighton Mobility Plan, commissioned by BPDA

Relevant to arts and culture in Allston-Brighton:

- Identifies a number of locations for placemaking efforts, many of which could incorporate public art or other means to reinforce local identity
- Advocates for new pedestrian and open spaces, additional wayfinding for pedestrians and cyclists, and public art
- Recommends new illumination and public art on pathways and bridges

2021

Western Avenue Corridor Study & Rezoning, began Fall 2019, commissioned by BPDA

Potentially will:

- Recommend new or modified zoning for appropriate density, heights and mix of uses
- Suggestions for leveraging development to create community benefits
- Offer a vision to transform Western Ave with key Complete Streets features
- Recommend tactical and permanent public realm enhancement opportunities
- Identify opportunities for new open spaces and parks

Community Character, Trends and Recent Change

Allston-Brighton is known for its music scene, centered in Allston – a place where young musicians can get a start and where a range of venues provide entry points for visibility. Visual artists have studios in a dwindling number of buildings, including one that is slated for redevelopment, and the public art scene is alive and well, offering mostly private artistic efforts clustered in a few areas within the community.

The breadth of Allston-Brighton means there is no one predominant demographic or set of cultural practices. Culture abounds in the neighborhoods, with nearly 4 out of every 10 residents speaking a language other than English at home¹. The ethnic traditions and foods, events, and culture of the diverse residents of the community contribute much to Allston-Brighton's character.

Allston-Brighton's proximity to major institutions makes it an appealing place for students and recent graduates to live. This results in a large and vibrant student and young adult population (more than half of residents are between the ages of 20-34), but also contributes to higher levels of resident turnover and housing demand².

The vast majority of Allston-Brighton residents are renters and typical observed market rents have increased steadily in recent years. Despite affordable unit production and innovative subsidy programs, the need for affordable housing in Allston-Brighton far exceeds the supply.

Challenges of affordability are not isolated to the creative community, although the creative community can be isolated from wider housing, small business and affordability efforts. Advocating for arts and cultural causes in isolation becomes harder when the pressing need for affordability for everyone is so great. There needs to be greater alignment between arts and culture advocacy and wider community needs and affordability efforts.

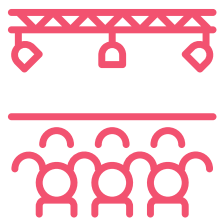
¹ U.S. Census Bureau, 2014-2018 American Community Survey, <https://data.census.gov>

² U.S. Census Bureau, 2014-2018 American Community Survey, <https://data.census.gov>



Loss of Arts and Cultural Spaces in the Community

While there are no consistent inventory records over time documenting the loss and changes to arts and cultural spaces and other assets in the community, a list of major venues and spaces that have closed offers a framework for understanding concerns:



Live Venues

including Great Scott, Smoken Joe's BBQ & Blues, Crosstown Bus, the Groggery Club, Gladstones, Club Underground.



Galleries & Retail Spaces

including Discovery bookstore, Primal Plunge Bookstore, 88 Room art gallery.



Music Events

including Boston Summerthing Concerts.



Gathering Places

including Wonder Bar, Naked City Coffee House, The Grecian Yearning, Gerlando's Lounge, Herrell's ice cream.

All of this creates challenges for the creative community in Allston-Brighton and the artists, musicians and other creatives who rely on the venues and opportunities to showcase their work and find new audiences.

Cultural Assets

Cultural assets in Allston-Brighton are clustered around neighborhood centers and major thoroughfares with convenient transportation access, proximity to other assets, and public visibility. Given the accessibility, diversity and amenities of these areas, it is not surprising that they are also the locations experiencing some of the high levels of recent development, rent increases, and resident turnover in Allston-Brighton¹.

The following categories of cultural assets have been mapped and documented given their importance across Allston-Brighton²: Publicly Accessible Art, Organizations and Institutions, Businesses, Spaces and Buildings, Events and Activities, and Cultural Food Resources. To view the maps please see Section 5 of the report.

Publicly Accessible Art

An expansive definition of publicly accessible/visible art is necessary in Allston-Brighton because the varied art pieces as well as sponsors and artists of works on private property create a rich collection of art that is reflective of the community. Locations of publicly accessible art were determined by reviewing data on locations of City-owned public art from the Boston Arts Commission (BAC), field visits and inventorying by CivicMoxie staff in August 2020, interactive mapping by community members through the project website, information provided by Allston Village Main Streets, and feedback/input from the Mayor's Office of Arts and Culture.

Publicly Accessible Art Categories:



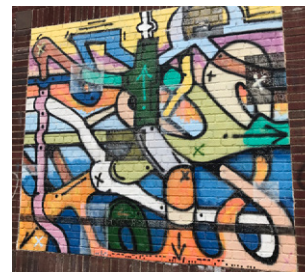
Functional Art



**Historic Plaques
and Markers**



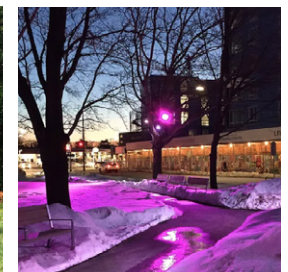
Monuments



Murals



Sculpture



Other/ Multi-Media

1 U.S. Census Bureau, 2014-2018 American Community Survey

2 Cultural assets were mapped and/or inventoried from March – October 2020. These should not be considered definitive lists of all assets but rather a snapshot of what was visible and evident at the time.



Organizations and Institutions, Businesses, Spaces & Buildings

Assets include arts, cultural, and educational organizations and institutions, businesses or property owners with an arts and cultural focus or component, and interior and exterior spaces that serve as cultural assets to the community. Locations were determined through self-registry to a central listing through the project website, interactive mapping by community members on the project website, and online research.



Events and Activities

Events and activities include recent events with an arts and cultural focus or component. Listings were pulled from the Allston Brighton Community Development Corporation community calendar (allstonbrightoncdc.org/community-events, accessed July 2020), online research using search terms such as art festivals, events, activities, etc., interactive mapping by community members through the project website, feedback from the community through public meetings and interviews, and input from the Mayor's Office of Arts and Culture.



Restaurants, Eateries and Food Markets

This map shows all licensed eateries listed in the City of Boston database as of October 2020 as well as food markets mapped by the Allston-Brighton Health Collaborative in August and September 2020 during their overall assessment of food resources in the community. Food spaces and resources are a key part of the cultural life of the community, providing space for sharing different cuisines, gathering together, and offering destinations for visitors. The presence of food markets centered around Brazilian, Russian, Eastern European, Central American and Irish cuisine, amongst others, indicates the diversity of the community and their food traditions. These markets are also, in some cases, regional destinations for specialty foods.

Publicly accessible art is particularly prevalent in Harvard Avenue/Allston Village/Union Square where there are also clusters of artistic businesses and organizations. Cultural food establishments are also focused in these culturally diverse areas, where nearly half of residents speak a language other than English at home¹.

Community organizations are also prevalent in Brighton Center and Oak Square and line major thoroughfares such as Cambridge Street and Brighton Avenue. Community events and activities are particularly prevalent in the neighborhood centers of Brighton Center and Oak Square, areas with higher median incomes, higher homeownership rates, and lower rates of resident turnover compared to many other areas of Allston-Brighton².

Areas that are less well served by cultural assets include residential neighborhoods as well as the densely developed areas along Commonwealth Avenue.

What We Heard

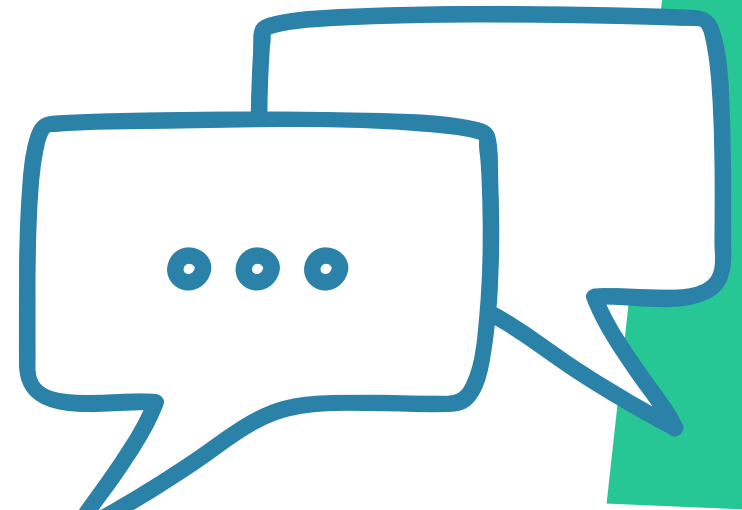
Through a project website and online engagement opportunities, Individual Interviews, public meetings, and focus groups, members of, and advocates for, the cultural community of Allston-Brighton weighed in what they need, what they want, and the challenges they face.

We heard and learnt about the barriers to creative potential as well as the most significant threats to the arts and cultural community in Allston-Brighton. The loss of affordable spaces and facilities, fragmentation of the arts and culture sector, lack of integrated marketing and information-sharing that overcomes barriers to attendance and engagement and addresses equity and opportunity, and the need for more resources to pay creatives and to achieve and maintain control of properties and resources are all key issues in the community. These issues are in alignment with the broad conclusions reached during the cultural planning process undertaken by the City of Boston resulting in the 2016 Boston Creates Cultural Plan, reflecting the fact that artists, creative workers and cultural organizations are facing many of the same issues across the city.

At the same time, a review of City and State planning efforts of the last decade reveals goals and recommendations in a variety of projects and initiatives that acknowledge the importance of arts and culture for quality of life, community social cohesive, vibrant public space, and more.

1 U.S. Census Bureau, 2014-2018 American Community Survey

2 U.S. Census Bureau, 2014-2018 American Community Survey



Things most threatened:

- Affordable work and practice space
- Artists and other cultural workers themselves (they are moving out) and resources for creatives to work
- Dedicated, secure galleries that reflect the community's creative work in all its diversity
- Former industrial buildings and some older buildings that are well-suited to arts and making, and informal music and performance spaces (affordability and appropriate spaces)
- Small/mid-size music venues



Greatest concerns are:

- Affordability is the greatest concern and focus right now.
- Development pressures & changing demographics are accelerating the loss of creative spaces.
- There are barriers to the use of existing spaces for arts, culture, and creative endeavors.
- The arts and cultural community and practitioners are fragmented and not collaboratively engaged
- There is overall exhaustion and frustration with dealing with same threats and issues.

Placekeeping Ideas and Strategies

The following recommended areas for action draw together ideas and precedents for action which are responsive to the needs and opportunities captured in the report. They consider the full range of public, private, nonprofit, individual, and business stakeholders who might have a role in implementation. Some of these ideas and actions are relatively simple, others long-term and complex, and almost all require multiple parties working together in some fashion to move forward. In addition, there is a recognition that various entities, both public and private, have done considerable work on some of these issues already and that there are City of Boston and MOAC Initiatives underway which speak to some of the strategies below. Ongoing work and initiatives are included below to urge continued action and advocacy in order to ensure the best possible changes for success.

#1: How can we maintain and protect existing spaces for creative uses?

While all of the goals in the report are important, none is more so than the protection and creation of affordable space. Without the ability to work, perform, and live in Allston-Brighton, other placekeeping goals and strategies are meaningless. While the report is focused on arts and culture, it is important to note that affordable housing is a critical challenge for the entire City of Boston. In addition, there is a sense among stakeholders that when buildings are sold, development agreements are not carried forward to new owners and there is a desire for a more transparent system to track and publicize these agreements.

- 1.1 Develop agreements for new residents and tenants that they cannot object to existing loud or artistic uses (see example from Agent of Change and recent MOAC initiative).
- 1.2 Grandfather-in permitting and building code issues.
- 1.3 Obtain site control for endangered privately-owned buildings and spaces.
- 1.4 Support rent stabilization policies or other affordability protections for residential and certain types of commercial and industrial spaces.
- 1.5 Create standardized procedures and information archives for the licensing/approvals and enforcement of development agreements to ensure longevity of initiatives/art installations/agreements.

#2: How can we create new affordable work, live, and live/work spaces for creatives?

New spaces are needed to replace ones lost to rising costs, changes in uses, and new development in the community. Allston-Brighton has a robust “make, buy, and sell” community of creatives and entrepreneurs that rely on inexpensive maker and rehearsal/practice spaces that are disappearing. New spaces similar in character are essential to maintain the creative output and culture of the community. Streamlining the community benefits process of permitting can avoid a fragmented approach to permitting that “leaves much on the table” during negotiations for new development.

- 2.1 Create a percent for art linkage fee for all development (expand existing City capital projects program to include private development).
- 2.2 Clearly define arts and culture community benefits in new development and provide clear guidelines for the community and developers.
- 2.3 Encourage new arts and cultural spaces in existing buildings and spaces.
- 2.4 Create more, deeply affordable income restricted housing that is responsive to the needs of both the neighborhood and artists.
- 2.5 Adjust code reinforcement to allow for minimum live, work, and live/work space buildout for Certificate of Occupancy.
- 2.6 Streamline permitting and licensing for music and entertainment venues and outdoor spaces.

#3: How can we incorporate public art and creative spaces, uses, and activities in City initiatives, capital projects, infrastructure, and other projects, wherever possible?

- 3.1 Create a formal framework for interdepartmental sharing of information during planning and permitting processes.
- 3.2 Support collaboration between MOAC and other City initiatives, departments, and programs by codifying existing efforts to communicate overall/ comprehensive arts and culture goals and provide information to all City departments on arts and cultural opportunities as outlined in Boston Creates and in other MOAC efforts. Create guide sheets or larger rubric so City departments can work together towards shared initiatives in all projects and programs.

#4: How can we support collaboration and coordination between artists, creatives, residents, property owners, and businesses in Allston-Brighton?

While wary of “gatekeeping” the cultural community recognizes the need for coordinated efforts to advocate for creatives and to streamline and support individual efforts. The lack of coordination between creatives and sometimes overlapping efforts of mostly volunteers contributes to an environment where everyone is stretched thinly and resources are scarce.

- 4.1 Support the creation of one organization or information hub to disseminate information and advocate for arts and culture and creative workers.
- 4.2 Strengthen co-ordination between Main Streets organizations and arts advocacy groups.
- 4.3 Create a social media group, listserv, or other opt-in group for cultural workers, nonprofits, etc., to share information, communicate, and align actions when necessary.

- 4.4 Enhance communications, where necessary, to ensure there is good public knowledge of existing guides and “how to” information for public art projects. Ensure public timelines are clear and expectations clearly defined.
- 4.5 Create inventories of cultural workers, spaces, and organizations that are publicly accessible and can serve as a useful database for employment, commissions, rentals, and information dissemination about grants and other opportunities. The inventory should include: spaces that can host performances or events; cultural workers, and; organizations and groups.
- 4.6 Offer “matchmaking” events or other mechanisms to connect people to spaces, work opportunities, and other people and ideas.
- 4.7 Leverage private institutions (universities) in the community – access to spaces, equipment, benefits from PILOT.
- 4.8 Continue to combine arts and cultural efforts within the larger community political framework/context.

#5: How can we support private and nonprofit public art efforts?

Much of the “public” art in Allston-Brighton is actually privately funded art on private property. Acknowledging this and creating ways to support new works is critical to keeping the culture and character of the community alive.

- 5.1 Finalize proposed sites for public art on both private and public property, including identifying viable media using the criteria set forth in the report.
- 5.2 Create clear guidelines for publicly accessible art and provide information to private property owners, arts advocates and funders, and developers.
- 5.3 Create clear ownership, maintenance, and compliance rules for publicly accessible art when these installations are part of community benefits packages.
- 5.4 Maintain a map, on the City website and available to other venues (Boston Convention and Visitors’ Bureau, local Main Streets organizations, etc.) of publicly accessible art along with artist information and funders.

#6: How can we base decisions and policies in a framework of desired equity and diversity and fair pay for creative workers?

Cultural workers seek opportunities for paid creative work and platforms to hear and amplify BIPOC voices and creative work. Creating transparent systems for identifying creative workers and providing information to potential sponsors/patrons as well as supporting guidelines for paid work is a critical part of keeping the cultural community healthy and active. Anecdotal information suggests that artists who have done work in the community for programs, initiatives, or developers/institutions tend to get recurring work, limiting opportunities for others. In addition, visibility and opportunity should be given to varied traditions and voices in the community including the 10% of residents who speak Spanish as their home language, the 9% who speak Chinese, the Russians, Poles, and other Slavs (4% of residents), as well as the Brazilian and Indian populations. Together with the BIPOC community, the diversity of residents offers multiple opportunities to inform, celebrate, and give voice to rich diversity...a key aspect of the community’s character.

- 6.1 Encourage accessible and transparent databases, online inventories and directories, that advertise and distribute information regarding grants and paid work opportunities. Utilize wide and diverse distribution networks to encourage patrons and funders of art to choose from a diverse pool of creatives (type of media, race, gender, age, experience).

- 6.2** Encourage the telling of multiple histories and stories of Allston-Brighton that are reflective of varied groups including immigrants, BIPOC residents and creatives, and others who may be minorities in the community in terms of age, race, and artistic practices.
- 6.3** Support an equitable market for cultural workers including fair and equitable pay and opportunities.

#7: How can we identify and secure funding and business support for arts and culture?

Two strategies to ensure cultural workers have the affordable space and business services to ensure their success are supporting the creative community with technical assistance and supporting private and nonprofit efforts to obtain and maintain arts spaces.

- 7.1** Provide FAQs on the City website and internally at City Hall, listing all the ways to support arts and culture if you are a developer, City Department, BPDA, business, or nonprofit.
- 7.2** Explore and explain various private-sector strategies that could be available to obtain property ownership and redevelop/manage affordable arts spaces.
- 7.3** Support awareness of existing resources and enhanced support, where needed, for cultural workers:
- 7.4** Prioritize the consideration of BPDA community benefits that include not only public art but affordable arts spaces, programming funding, and nonprofit operating support for an arts center. See goal #2.

#8 How can we create greater visibility and protections for the Allston-Brighton creative community and cultural character?

The unique characteristics of the Allston-Brighton cultural community needs patrons, audience members, buyers, and advocates to survive and thrive. Coordination for marketing and advocacy across many different groups and interests as well as district designation could help raise visibility for the community.

- 8.1** Designate a City of Boston Arts and Innovation or City Cultural District in Allston Brighton that is focused on music and making. Use DIF/TIF strategies to create district-specific benefits and developer incentives including the provision of affordable cultural spaces, programming funding, etc.
- 8.2** Centralize marketing efforts for cultural workers by creating a task force or working group that includes any existing or new nonprofits focused on Allston-Brighton cultural vitality as well as the local Main Streets organizations and other community nonprofits to determine what entity should lead this.

#9 How can we track progress toward plan implementation?

Creating a timeline and clear roles and responsibilities for acting on recommendations in the report can help ensure the coordination and momentum exists to move things forward.

- 9.1** Using the report ideas and strategies , identify roles and a timeline for implementation.



Full report available on [Boston.gov/arts](https://boston.gov/arts)

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The Mayor's Office of Arts and Culture (MOAC)¹

*MOAC "...enhances the quality of life, the economy, and the design of the City through the arts. The role of the arts in all aspects of life in Boston is reinforced via equitable access to arts and culture in every community, its public institutions, and public places. Key areas of work include support to the cultural sector through grants and programs, as well as the production and permitting of art in public places."*²
Initiatives of MOAC include: Opportunity Fund, Artist Resource Desk, Cultural Districts, and Cultural Innovation Districts.

Thank you to the many residents, artists, creatives, and other Allston-Brighton community members who participated in the community meetings, spoke with our project team, or engaged with the project website to help guide and inform this plan.

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¹ Information on MOAC and City initiatives below compiled and edited from City of Boston website and other City materials.

² <https://www.boston.gov/departments/arts-and-culture>



Allston-Brighton Arts, Culture & Placekeeping Report Summary



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